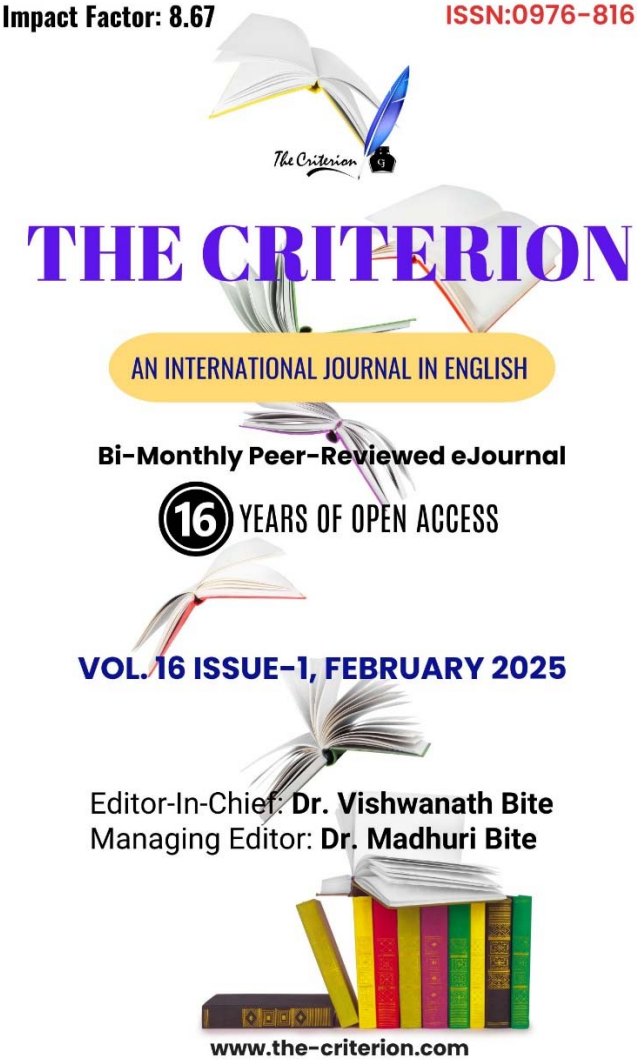
Impact Factor: 8.67

ISSN:0976-8165



AboutUs: http://www.the-criterion.com/about/

Archive: http://www.the-criterion.com/archive/

ContactUs: http://www.the-criterion.com/contact/

EditorialBoard: http://www.the-criterion.com/editorial-board/

Submission: http://www.the-criterion.com/submission/

FAQ: http://www.the-criterion.com/fa/

The Spatial Problematic of the *Agrahara* and the Body-Forest-Townscape in *Samskara: A Rite for a Dead Man*

Aakriti Singh
Postgraduate Student,
Panjab University,
Chandigarh.
https://doi.org/10.5281/zenodo.14974018

Article History: Submitted-31/01/2025, Revised-06/02/2025, Accepted-21/02/2025, Published-28/02/2025.

Abstract:

Michel Foucault's 1967 lecture *Des Espaces Autres* (translated as *Of Other Spaces* in 1986) critiqued the paradoxes of social spatiality against the historico-materialist norms of interpretations. His peculiar forms of counter-spaces which he termed as heterotopias and utopias preceded the spatial theories of Henri Lefebvre and Edward Soja and exposed the reasons behind the creation of spaces in society. Building upon spatial theories of these scholars, the paper examines two significant material spaces—the physical and the corporeal—in U.R. Ananthamurthy's *Samskara: A Rite for a Dead Ma*n (1976). In the first part, Edward Soja's and Henri Lefebvre's concepts of 'thirdspace' are intertwined with Foucault's notion of heterotopias to critique the *agrahara*, an exclusive orthodox colony depicted in the novel. The second part presents the body as space, site, and agent of disruption by establishing a body-forest-town triad, highlighting the multiplicity contained within this triad. This triad undergoes a critical 'thirding' by moving beyond the dualities of physical categorizations. Overall, the analysis critiques four spaces—the *agrahara*, the forest, the town, and the 'body as space' (three of which are narrative locations in the novel)—through a spatial lens.

Keywords: agrahara, body, forest, heterotopia, threshold, townscape.

Introduction

> When no heed is paid to the relations that inhere in social facts, knowledge misses its target; our understanding is reduced to a confirmation of the undefined and indefinable multiplicity of things, and gets lost in classifications, descriptions and segmentations. (Lefebvre 81)

With their postulations extending to any form of space one wishes to study, Henri Lefebvre, Edward Soja, and Michel Foucault played a crucial role in bringing the 'spatial' to the forefront of the modern, urban, and capitalist world we inhabit today. Lefebvre originally published *La Production de l'Espace* in French in 1974, and it was later translated into English by Donald Nicholson-Smith as *The Production of Space* in 1991. In this work, his quest to understand the 'why' behind the production of space originated in a Marxist-urbanist philosophy. He argued that a socially inhabited space was defined not only by its geometrical and phenomenological construction but also by its materiality and epistemological nature, which shaped it into an "organizational tool to interfere with and even determine human action" (Chakraborty 87). He introduced a conceptual triad of (1) spatial practices, (2) representations of spaces, and (3) spaces of representation, which governed modern capitalist society (Lefebvre 33). Through this tripartite ordering, a significant category of space emerged, called 'social space,' which assigned appropriate places to two pivotal relations in society: (1) *the social relations of reproduction* and (2) *the relations of production* (Lefebvre 32). It was within this social space that lived experiences, interactions, and functions of society—whether of the old-world order (i.e. the rural/the colonized) or the newly established order (i.e. the global cosmopolitan/capitalist society)—took place and influenced every function of society, emerging as the most dominant form of space of the spatial discourse.

https://doi.org/10.5281/zenodo.10448030

Lefebvre's Marxist claims echoed Michel Foucault's theories on space, first theorized by Foucault in his 1967 lecture *Des Espaces Autres*, later translated as *Of Other Spaces* in 1986 (Chakraborty 85). Foucault's interest centred on specific spaces "that have the curious property of being in relation with all the other sites, but in such a way as to suspect, neutralize, or invert the set of relations that they happen to designate, mirror, or reflect" (24). He termed these peculiar spaces *utopias* and *heterotopias*, encompassing any space, place, or even Lefebvre's concept of social space, which masked power under the guise of liberty (136). Foucault illustrated how those in power used space to exert hegemonic control over its inhabitants through various examples, including retirement homes, old-age hospice care facilities, boarding schools, vacation homes, and even early Puritan settlements (24–7). These examples were among the first to reveal the underlying purpose behind creating such designated spaces. Although he linked the emergence of every significant space and place to the implicit expression of power, he also emphasized that these spaces were not without "possibilities of resistance, disobedience, and oppositional groupings" (135). He consistently upheld the view that space could invert, suspect, and neutralize any social relation, whether of reproduction or production—echoing a perspective that advocates of spatial theory continue to uphold vigorously. Thus, the Foucauldian stance, along with his theories on discourse, discipline, power, and gaze, laid the foundation for critical spatial theory.

Apart from Lefebvre's and Foucault's revelations, which gave way to a spatial discourse, Edward Soja also made significant contributions. Soja extended Foucault's and Lefebvre's social theories to the literary scene as part of the developing movement of the postmodern critical human geography of the 1980s, when critical human geography in the 1960s was consumed by History, Time, or both (Soja 114). He blended Foucauldian concepts of hegemony, power, and gaze with Lefebvre's Marxist-urbanist philosophy in *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*, published in 1996. Soja further

https://doi.org/10.5281/zenodo.10448030

argued that the theories of Lefebvre and Foucault originated in Hegel and Marx, breaking away from the "confining dualism" of firstspace and secondspace of the past (Soja 267–8). He drew their concepts into a *thirdspace*, which he described as "a radically different way of looking at, interpreting, and acting to change the embracing spatiality of human life" through "a critical thirding-as-Othering" (Soja 267). This perspective suggested that every work of art, including literature (fiction, prose, and poetry), should be viewed as thirdspace, with fiction serving as a 'site' that not only emphasized the relationship between a fictional setting and its historical location but also facilitated an interaction between the author, text, and reader through "the author's own spatial history" (Hones 36). As a result, all fiction, particularly the novel, became a "geographical phenomenon in itself" (Hones 32). Thus, thirdspace introduced an "assertive thirding as an ontological trialectic of spatiality-sociality-historicality" (Soja 262).

Samskara: A Rite for a Dead Man

This paper intertwines the theories of Soja, Lefebvre, and the Foucauldian heterotopias to establish a spatial critique of U.R. Ananthamurthy's *Samskara: A Rite for a Dead Man*, published in Kannada in 1965 and later translated into English by the acclaimed Indian-English poet A.K. Ramanujan in 1976. Ananthamurthy stated that a mythological tale about a revered sage falling for a mortal woman inspired the allegorical story of *Samskara*: "[t]he only thing in my head as a subtext was Parashara meeting Matsyagandhi" (Ananthamurthy 138). However, beyond being an allegory, critics like A.K. Ramanujan have asserted that *Samskara: A Rite for a Dead Man* is a realist tale (124). The details of the novel—such as names of some villages, the popular daily *Tayinadu*, the mention of coins (*annas*), and the political rise of the Congress party—point to its realist setting in 1930s and 40s India, with the eponymous town Shivamogge also featuring in the novel (Ramanujan 124). Until now, interpretations of *Samskara: A Rite for a Dead Man* through allegorical abstractions or realist readings have confined its criticism

https://doi.org/10.5281/zenodo.10448030

to illusions of transparency and realism, thus depriving the text a critical-thirding (Lefebvre 27). However, the spatial analysis through this paper aims to enrich existing scholarship by offering a critical perspective without negating its allegorical and/or realist impact.

The town of Shivamogge, where Ananthamurthy was born in Karnataka (formerly Mysore), appears in *Samskara*, embedding the author's spatial history within the novel. In the narrative, Shivamogge is where Naranappa contracts the plague, leading to his death just before the novel begins. Thus, Shivamogge functions as a thirdspace—an imagined space based on a real town that is neither entirely real, as it exists within fiction, nor fully imagined, as it is rooted in an actual place. It occupies an interstitial position within what Soja terms the 'both-and-also' of Lefebvre, undergoing a thirdspace-critical-Othering as defined by Soja (268). However, just as Shivamogge embodies multiplicity, the novel's other spaces similarly take on plural roles, meanings, and functions, which will form the basis of this paper's critical analysis.

The paper will analyze three narrative locations/spaces (out of the total four)—the agrahara, the forest, and the town of Melige—not as static backgrounds to the events in the novel but as dynamic spaces that shape and, in turn, transform through the novel's events. In addition to these narrative locations, the paper will explore the *body* as a spatial site of agency, merging the space of the 'corporeal' into the critique. Lefebvre and Soja limited the physical space to firstspace as a simple and literal embodiment of spatial practices, but here, the body transcends its role as a firstspace. The body becomes a site of transformation, agency, and resistance, playing a pivotal role in the novel's spatial discourse, where it symbolizes the dynamic nature of body-as-space and its tremendous power to disrupt the narrative. Thus, in the first section of the essay, Soja's and Lefebvre's ideations of thirdspace will be intertwined with Foucault's notion of heterotopias to spatially critique the *agrahara*, the exclusive orthodox colony in *Samskara*. The second section will examine the body as space, site, and agent of

https://doi.org/10.5281/zenodo.10448030

disruption by establishing a body-forest-town triad, showcasing the multiplicity contained within this triad. This triad undergoes a critical 'thirding' by moving beyond the dualities of physical categorizations. Overall, the paper will critique four spaces—the *agrahara*, the forest, the town, and the *body as space*—through a spatial lens, three of which serve as primary narrative locations in the novel.

The Foucauldianscape

U.R. Ananthamurthy's *Samskara: A Rite for a Dead Man* presents the austere life of Brahmins in colonial India within a realist-inspired setting of a village, typical of colonial Karnataka. The primary focus is on the Madhva *agrahara*—an "exclusive orthodox colony" that is a part of a town dedicated to Brahmins for sustenance through *bhiksha* (begging for alms) in the form of a grant (Ramanujan 119). This context establishes both the temporal and spatial setting of the novel. Brahminical clans maintain the sanctity and purity of the *agrahara* by occupying this designated space, particularly the Madhvas of the Brahmin *varna*, the most prestigious of Hinduism's castes. *Agraharas* remained a part of the Indian culture for many decades reflecting, and perpetuating caste-based power dynamics prevalent in Indian society. The production of this *agraharian* social space aligns with Lefebvre's postulations on space and politics; however, unlike capitalist societies, the *agrahara* is purely an economy of alms.

Nevertheless, the hegemony of a single class or individual within the microcosm of society, with its hierarchical roles, makes the *agraharas* the focal point of our attention. Such locales in the geography of colonial India emerged from the power dynamics that both Lefebvre and Foucault highlight. These locales subtly magnify discipline, power, punishment, gaze, surveillance, and hegemony by elevating them to the status of the sacrosanct. This section of the paper argues for the *desanctification* of the sacred and sanct *agraharas* of *Samskara: A Rite for a Dead Man* under Foucauldian claims. The need to desanctify space aligns with Foucault's

https://doi.org/10.5281/zenodo.10448030

observation: "[n]ow, despite all the techniques for appropriating space, despite the whole network of knowledge that enables us to delimit or to formalize it, contemporary space is perhaps still not entirely desanctified" (Foucault 23).

By exclusively occupying space, Brahmins establish the *agraharas* as Foucauldian heterotopias, maintaining their sanctity and purity. Foucault defines heterotopias as real places that "exist probably in every culture, in every civilization…places that do exist and that are formed in the very founding of society—which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted" (24). Therefore, heterotopias in "some way or the other, represent, contest, or invert the prevailing "gaze" of authority within certain mechanisms" and compete with the utopic aspirations but fail ever to fulfil them (Chakraborty 57). In *Samskara,* the *agraharas* do all this under the gaze and authority of a Brahminical lifestyle governed by daily rituals and practices. They do so by embodying the two heterotopian principles (out of the total six) delineated by Foucault. The first principle, i.e., the principle of *function*, emulates representation and competition, while the second, i.e., the principle of *crisis*, enacts inversion and disruption.

The first heterotopian principle—the principle of function—states that space always serves a specific purpose: either "to create a space of illusion that exposes every real space, all the sites inside of which human life is partitioned, as still more illusory… Or else, on the contrary, their role is to create a space that is other, another real space, as perfect, as meticulous, as well arranged as ours is messy, ill constructed, and jumbled" (Foucault 26). That is, spaces serve either (a) the function of illusion or (b) the function of compensation (Foucault 26–27). The *agraharas* in *Samskara* align with the latter. As compensatory heterotopias, alternate realities are meticulously structured to counteract the perceived disorder of the external

https://doi.org/10.5281/zenodo.10448030

world—the Other. This structure is evident in everything—from the strict regulations governing daily life—such as waking up at daybreak to the sound of conches—to the symmetrical arrangement of homes. The *Acharya* governs the *agrahara*, but he, in turn, operates under the gaze of an absent yet omniscient divine authority. This belief in an unseen yet all-knowing higher power sustains the hierarchical structure of this microcosmic heterotopia. In *Samskara*, Foucault's concepts of discipline and punishment infiltrate human existence in the *agrahara*'s rigid social space and connect to this divine gaze. However, the illusion of a perfect life begins to crumble with the death of Naranappa, the rogue Brahmin, leaving the colony on the brink of inversion, and Praneshacharya bringing about this inversion through his bodily and sexual awakening.

Furthermore, the second heterotopian principle, the principle of *crisis*, is also evident in the *agrahara*. This principle posits that heterotopia is a real place (as opposed to an imagined utopia), yet a privileged, sacred, or forbidden space reserved for those in a state of crisis, leading to the creation of spaces specifically designed to manage such crises—such as old-age homes, boarding schools, and retirement homes (Foucault 24). The inhabitants of *agrahara* exist in a state of crisis marked by their separation from broader society as a means of control through segregation, surveillance, and discipline. Naranappa, whose death catalyzes the novel's events, is also in a state of crisis—though the crisis in the life of Naranappa is not old age or adolescent rebellion that called for his continual residence at the heterotopia of crisis, i.e. the *agrahara*, but his desire to live a free, and precarious life. His disillusionment leads him to embrace a reckless lifestyle of drinking, meat-eating, sleeping with Chandri, a low-caste woman, and to a Muslim-loving attitude. However, the destabilization of the *agrahara* is not solely attributable to Naranappa. Other Brahmins—Garuda, Laksmanacharya, and Mahabala—also contribute to its unravelling, revealing that the perfect colony was never so, and only an illusion of perfection was perpetuated. In *Samskara*, the very concept of freedom becomes a

https://doi.org/10.5281/zenodo.10448030

state of crisis for its inhabitants, as it is predetermined by their birth into a particular sect of the Brahmin *varna*. Naranappa's rejection of the *agrahara's* way of life marks him as an outcast, yet his actions symbolize both resistance and liberation. However, the grand subversion of omniscient authority's gaze occurs through the transformation of Praneshacharya, leaving the once perfect *agrahara* wholly inverted.

The Body-Forest-Town Triad

As the initial narrative of *Samskara* revolves around the funeral rites and disposal of Naranappa's corpse, the rebel Brahmin, every event in the novel spins around the body as both a space and a site for tumultuous change. The novel explores this through the space a dead body occupies within the sacred topology of the *agrahara*, the union of Chandri and Praneshacharya's bodies, and the chaotic paradoxes arising from bodily interactions. The first visceral encounter with Naranappa's decaying rotten body introduces the narrative's first instance of bodily problematic. The *body as space* in the novel becomes the first element of the body-forest-townscape triad, which this section will explore.

What ignites the conversation of the body in the first place is not the living but the dead. Naranappa's body and corpse extend beyond the positivist modality of heteronormativity in both its material and symbolic dimensions, i.e. how his personhood and corpse impacted the lives of every single character in the novel (Butler xi–xii). His body supersedes the function of the living and influences people's lives in its unalive state. Naranappa's corpse exerted an effect on the body of Praneshacharya that went beyond the understanding of conventional gender roles. It was the body of a man influencing the body of another man in its dead and alive state because of the social ties between them (Butler). Ananthamurthy in *Samskara* thus stirs up body politics between a) Praneshacharya and Chandri (high-caste, low-caste), and b) Praneshacharya and Naranappa (astute Brahmin, rogue Brahmin), echoing a part of the spatial-

https://doi.org/10.5281/zenodo.10448030

body discourse of Lefebvre where "[t]he body serves both as point of departure and as destination" (194).

After the novel's focus on the body of the dead, the novel shifts its attention to marking a transition from the social space (the *agrahara*) to the space of the body (the corporeal). Praneshacharya, a celibate who never consummated his marriage to his invalid wife, Bhagirathi, experiences a burning desire for Naranappa's concubine, Chandri—signalling the beginning of his mutation. His body becomes the catalyst for his unravelling, leading him to question and explore everything he had previously dismissed as futile. His metaphorical rebirth intertwines with the corporeal presence of the Other, Chandri. Praneshacharya admits that "[t]he answer is not that my body accepted it, but in the darkness my hands fumbled urgently, searched for Chandri's thighs and buttocks as I had never searched any dharma" (Ananthamurthy 85). The *Acharya's* "sexual experience with the forbidden Chandri becomes an unorthodox 'rite of initiation'…with the rightness of paradox he is initiated through an illicit deed, a misdeed, totally counter to his part" (Ramanujan 120).

While the materiality of Praneshacharya's body turns into a philosophical rhetoric engaging with life's paradoxes and dualities, Chandri's body represents a rupture from the normative standards of the *agrahara's* socially acceptable life. Her body also shatters the discriminating wall that the Brahminical lifestyle wanted to build around her. She lives in the *agrahara* premises and shares a household with a Brahmin, Naranappa. Along with Naranappa, Chandri confounds the normative social order of their time. While every person in the *agrahara* is taut over the disposal of Naranappa's body, it is the outcaste Chandri who takes the final action by burning the corpse with the help of a Muslim. Chandri embodies the exclusion of Othered bodies, existing as a "liminal creature," like Belli and Padmavati— the novel's other marginalized women (Mukherjee 175). Their liminal existence grants them greater freedom as

https://doi.org/10.5281/zenodo.10448030

"apparently this freedom adds to the uninhibited naturalness of the lower-caste women" in contrast to those constructed by overtly traditional and moralistic expectations, such as the invalid Bhagirathi (Mukherjee 172).

Beyond the body as space, other spaces in the novel also contribute to the novel's narrative tension and resolution. The first is the *forest*—the second element in the body-forest-town triad. The forest serves as a geographical and metaphorical space of disruption and transformation. It becomes the site of Praneshacharya's unravelling, where he succumbs to his desires for Chandri, exposing the duality he had long ignored. The forest expands the novel's spatial dynamics, taking on an active role in shaping events. It functions as a paradoxical space—dark yet liberating, ascetic yet erotic—culminating in Praneshacharya's release of repressed desire (Ramanujan 123). As Ramanujan observes, "[h]aving exiled *kama* in his house and family, he had to find it outside his customary space, in the forest" (125). Traditionally a place of solitude and ascetic retreat, the forest instead becomes a site of desire and transformation, reinforcing the novel's paradoxical themes (Ramanujan 122–3).

In addition to facilitating Praneshacharya's transformation, the forest functions as a *threshold* space. The forest serves as both a mental and physical threshold that Praneshacharya must cross to reach a new stage in his transformation, embodying Soja's concept of thirdspace—the space of 'both and also' (268). For instance, after deciding to leave the *agrahara* without knowing where to go, the *Acharya* finds himself in the forest again. He wanders deep into it, directionless to the point of getting lost, where he must make sense of his actions by gradually rediscovering himself and his path. The symbolic walk into and out of the forest brings about a shift in his person. After leading himself out, he decides to find Chandri and take her as his concubine. Thus, thresholds in the novel act as the rites of passage and/or as crossroads that mark every small change in the narrative in *Samskara* (Lal 6–12). Thus,

https://doi.org/10.5281/zenodo.10448030

crossing the forest as a threshold helps Praneshacharya overcome his turmoil while propelling him into the next stage of his transformation—the town of Melige.

He heads toward the town of Melige, with its fairs, festivals, and performances, reflecting the India of the 1930s–40s, the novel's backdrop (Ramanujan 124). The town's inhabitants are embodiments of an India that is changing, unfixed, and in motion. Although Putta is beside him, Praneshacharya struggles to cross this threshold of another 'place' type, for the *Acharya* possesses no power over this space as a singular authority as he had held over the *agrahara*. So much so that, for him, witnessing a cockfight was the "most traumatic experience of this world" (Mukherjee 182). Amidst the demoniac pandemonium, the townscape of Melige—where caste, class, modernity, and urbanity intersect—stands in contrast to the *agrahara* as a contested space, owned by no one yet belonging to all (Lal 4). As Massey notes, the town embodies "a sphere of meeting of multiple trajectories, the sphere where they co-exist, affect each other, maybe come into conflict" (283). Here, individuals assert their existence in a lived space—a space of representation where interaction occurs in dynamic simultaneity (Soja 264–5).

Finally, Praneshacharya's fear of the town turns into a procrastinated departure from it. It represents his repetitive indecision over further actions even though he had decided to meet Chandri in Kundapura. Mukherjee observes, "[h]e may have rejected the brahmanical world of austerities and penance, but he will not be able to embrace this demoniac world of cruelty either. He wavers, realizing the dual aspect of the newly discovered world" (Mukherjee 182). His indecision about leaving lingers until the novel's end, where the events that follow remain uncertain, leaving the narrative itself suspended at a threshold—caught in a state of in-betweenness and ambiguity (Ramanujan 122). The closing lines reinforce this uncertainty: "[h]e will travel, for another four or five hours. Then, after that, what? Praneshacharya waited,

https://doi.org/10.5281/zenodo.10448030

anxious, expectant" (Ananthamurthy 118). So, the town is the final threshold in the mutation of Praneshacharya, but whether he overcomes it remains unknown.

In the end, the physical problem of the body's last rites turns inconsequential and unceremonious as compared to the other bodies that get involved in the narrative of *Samskara*. The spaces in the novel symbolize their power over the narrative which opens the reading process to a plurality of meanings and possibilities. Praneshacharya's journey unfolds across various spaces and sites, all originating from his own being. The politics of space in the novel never remain restricted to the question of the body but extend to the nature of the body as a site for disruption, agency, and resistance. The novel's political spaces extend beyond Foucauldian *agraharas*, shifting toward a hybrid thirdspace in the form of thresholds, as well as the body-forest-townscape triad, while enriching its literary geography and spatial critique.

Conclusion

In sum, Praneshacharya's journey is deeply entwined with spatial analysis, shaping the literary geography that unfolds around him. One wonders whether he will ever meet Chandri or what awaits the *agrahara* if he does not return. Would the Madhva *agrahara* persist or perish? Would someone like Praneshacharya emerge to save its inhabitants? Would Chandri give birth to the child she longed for from her communion with the holy Praneshacharya, or would destiny keep her barren? All these questions confirm that *Samskara: A Rite for a Dead Man* emerges as a nuanced narrative that seamlessly blends caste hierarchies via the spatial problem of the *agrahara*, forest, town, and body through the burning questions posed in the novel.

https://doi.org/10.5281/zenodo.10448030

Works Cited:

Ananthamurthy, U. R. *Samskara: A Rite for a Dead Man*. Translated by A. K. Ramanujan, Oxford UP, 1976.

---. "In conversation with U. R. Ananthamurthy." Interview by Susheela Punitha. *Samskara: A Rite for a Dead Man*, translated by A. K. Ramanujan, Oxford UP, 1976, pp. 135–143.

Butler, Judith. "Introduction." *Bodies That Matter: On the Discursive Limits of "Sex"*, Taylor & Francis e-Library, 2011, pp. xi–xxx.

---. "Judith Butler on 'Why Bodies Matter': A Lecture." *Amor Mundi*, 25 Aug. 2020, https://theamormundi.wordpress.com/2020/08/25/judith-butler-on-why-bodies-matter-a-lecture/

Chakraborty, Sudipta. *Space and Cultural Theory: A Study of V.S. Naipaul's Representation of India in His Travel Narratives*. 2011. University of Burdwan, PhD dissertation. Shodhganga, http://shodhganga.inflibnet.ac.in/bitstream/10603/21932/1/sudipta%20chakraborty,%20ph.d%20thesis.pdf

Foucault, Michel. "Of Other Spaces." *Diacritics*, vol. 16, no. 1, 1986, pp. 22–27. Translated by Jay Miskowiec, *JSTOR*, https://doi.org/10.2307/464648 Originally presented as a lecture in 1967.

---. "Space, Power, Knowledge." Interview by Paul Rabinow. *The Cultural Studies Reader*, edited by Simon During, Routledge, 1999, pp. 134–141.

Hones, Sheila. *Literary Geographies: Narrative Space in Let the Great World Spin*. Palgrave Macmillan, 2014.

https://doi.org/10.5281/zenodo.10448030

Lal, Saumya. "Thresholds of Caste and Nation: Mulk Raj Anand's Spatial Aesthetics in *Untouchable*." *Journal of Postcolonial Writing*, vol. 55, no. 1, 2018, pp. 34–47. Taylor & Francis, https://doi.org/10.1080/17449855.2018.1485592

Lefebvre, Henri. *The Production of Space*. Translated by Donald Nicholson-Smith, Blackwell, 1991, pp. 1–228.

Massey, Doreen. "Spaces of Politics." *Human Geography Today*, edited by D. Massey, J. Allen, and P. Sarre, Polity Press, 1999, pp. 279–294.

Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in India*. Oxford UP, 1985, pp. 166–184.

Ramanujan, A. K. "Afterword." *Samskara: A Rite for a Dead Man*, by U. R. Ananthamurthy, translated by A. K. Ramanujan, Oxford UP, 1976, pp. 119–125.

Soja, Edward W. "Thirdspace: Expanding the Scope of the Geographical Imagination." *Human Geography Today*, edited by D. Massey, J. Allen, and P. Sarre, Polity Press, 1999, pp. 260–278.

---. "History: Geography: Modernity." *The Cultural Studies Reader*, edited by Simon During, Routledge, 1999, pp. 113–125.